

Notes on Shakespeare's Play
of
A Midsummer Night's Dream.

Barrett

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BY
T. DUFF BARNETT, B.A., (LOND.),
SECOND MASTER IN THE BRIGHTON GRAMMAR SCHOOL.
AUTHOR OF "NOTES ON JULIUS CÆSAR."

"The best in this kind are but shadows ;
and the worst are no worse, if imagination
amend them."—V. 1. 208.

LONDON: GEORGE BELL AND SONS, YORK STREET,
COVENT GARDEN.

1887.

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TABLE OF CONTENTS.

	PAGE
Preface	5
Miscellanea	7
1. Plays with Prologues and Epilogues. 2. The Tempest and As You Like It. 3. Julius Cæsar and Merchant of Venice. 4. Comedy of Errors and Love's Labour Lost. 5. Inconsistencies. 6. Nationality of the Play. 7. Private Reading and Public Representation. 8. What it has done for children. 9. The "Fable." 10. Characters. 11. The "Motif." 12. Universality of the "Motif."	
SOURCE OF THE PLAY	9
Date	9
NOTES, ETYMOLOGICAL AND EXPLANATORY	11
Appendices	26
1. PROSODY. 2. Various Readings. 3. Puns. 4. Alliteration. 5. Doublets.	
Grammatical Peculiarities	32
1. Adjectives. 2. Double Comparatives. 3. Omission of Article. 4. Other and Some. 5. Flat-Adverbs. 6. Along and So. 7. Conjunctions. 8. Prepositions. 9. Pronouns. 10. Verbs. 11. Confusion of Constructions. 12. Nouns—Possessive Case. 13. But, Save, Only, As. 14. His, its.	
Proper Names	37
Familiar Quotations	38
Explanation by Paraphrase	40
Anachronisms	40
Index	41
1. Words Annotated. 2. Proper Names.	

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PREFACE.

I HAVE prepared these notes to meet the requirements of the Cambridge Local Examinations, but they will be found sufficient for any examination in which *The Midsummer Night's Dream* is a set subject. They are published without a text, because in that form they will be found most convenient both for Preparation and for Class Teaching.

The Etymological part of these Notes is the most important ; no word of real value has been overlooked, and I have verified *every* derivation by a reference to Skeat. But there are other special features which will be sought for in vain in any other single work. I would call particular attention to the appendices on Scansion, Grammatical Peculiarities, and Paraphrasing, and to the Critical Remarks given under the head of Miscellanea.

The Notes as a whole will be found to contain all the *outside information* a student requires for the proper understanding of the play. I have tried to remember that the time and the power of our pupils are limited—that the first requisite is to *know* and *thoroughly* understand the text, studying the play as an illustrious extract from our great Library of English Literature—that then come questions of grammar, derivation, and *literary environment*,—and lastly I have not lost sight of how the whole subject is likely to be looked at from an Examiner's point of view.

Without Professor Skeat's Dictionary, Dr. Abbot's Shakespearean Grammar, and Dr. Morris's Outlines of English Accidence, these Notes would have lost much of whatever value they may be found to possess. I must also again express my cordial thanks to my colleague, Mr. E. H. Stevens, for several valuable hints and suggestions.

THOS. DUFF BARNETT.

MISCELLANEA.

1. This is the first Play with an Epilogue. *Romeo and Juliet* has a Prologue, but no Epilogue. *All's Well that Ends Well* has an Epilogue. *King Hen. IV.*, Part II., has an Introduction and Epilogue. In *King Henry V.* the Chorus acts the part of Pr. and Ep. *As You Like It* has an Epilogue. *The Tempest* has an Epilogue. *King Hen. VIII.* has a Prologue and Epilogue.

2. With this Play we may well compare the *Tempest* for the introduction of fairies, and *As You Like It* for woodland scenes. Here the mortals are the sport of the Fairies, but in the *Tempest* the Fairies are subject to a mortal. The next happiest attempt in English literature to introduce a fairy agency into the affairs of mortals is *Pope's Rape of the Lock*. Remember Milton's lines :—

“ Or sweetest Shakespeare, fancy's child,
Warble his native wood-notes wild.”

3. In the *Merchant of Venice* three months are crowded into a week. In the *M. N. D.* “four happy days” and “four nights” are to pass “before the night of our solemnities,” but the action is compressed into three days and two nights. Theseus gives judgment on *Hermia's* case on Ap. 29. On the evening of Ap. 30 the lovers meet and sleep in the forest. On May 1 they are found there by Theseus. They return to Athens on that day, are married, and go to bed at midnight. At day-break the fairies depart. Now Theseus' opening words point to the 27 of April, *four* days before the new moon. In *Julius Cæsar* a period of two and a half years is compressed into a period of a few months.

4. Mr. Furnivall, in the Introduction to the *Leopold Shakespeare*, notes—

(1) That in the *M. N. D.* we have a Comedy of Errors in the wood scenes with *three* sets of people, as in the Comedy of Errors; in *Love's Labour Lost* there are *four* sets of people.

(2) In *Love's Labour Lost*, “Jack hath not Jill;” in *M. N. D.*, “Jack shall have Jill,” iii. 2, 461.

(3) In the Errors we have the father *Ægeon*, with the sentence of death or fine pronounced by Duke Solinus, to set against *Egeus* and Theseus respectively.

5. (1) The father and mother of *Thisbe* and the father of *Pyramus* do not appear in the Interlude as played before the Duke.

(2) *Wall* and *Moonshine* are an after-thought introduced in iii. 1.

(3) No part of what is rehearsed is repeated in the final representation.

6. Though the names of the chief characters are Grecian, and Athens is the scene, yet the whole play is intensely English. Shakespeare's

native Warwickshire has given him his hunting experience; Bottom and his "lads" are Warwickshire clowns. His fairy lore was all learnt in childhood at Stratford-on-Avon, and only English woodland scenery could have given him his "cowslips tall," his "red-hipped humble-bee," his "pansy love-in-idleness," and Oberon's "bank where the wild thyme blows." Duke Theseus is a good old English gentleman; note the ring of the fine gentleman in his words about the poor rustics' play, especially—

"I will hear that play;
For never anything can be amiss,
When simpleness and duty tender it."

7. It has been remarked that this is a play for the closet and not for the stage. This was truer in Shakespeare's time than now, when the scenic effects of the stage have been brought to such a pitch of perfection. As Puck hints in the Epilogue, if *imagination* assists, the poet and the actor may go hand in hand. However, old Pepys' opinion was otherwise. He says in his Diary, Sept. 29, 1662:—"To the King's Theatre, where we saw *Midsummer Night's Dream*, which I had never seen before, nor shall ever again, for it is the most insipid, ridiculous play that ever I saw in my life." But then we never suspected Pepys of having imagination.

8. It is to this play that our children mainly owe their belief in a fairy world, peopled by kindly ideal forms, to be loved and not hated. Terror has been banished, ugliness and malignity have given place to fascinating beauty and sportive kindliness, and darkness and night are robbed of half their terrors.

9. In this play we have poetry of the highest order, combined with perfect dramatic construction. All the incidents and characters are in complete subordination to the poet's will. The *fable* contains four distinct actions, fused by the poet's genius into one harmonious whole, without effort, and without confusion. The most incongruous ingredients have been mingled together with most exquisite felicity. The introduction of the fairies is one of the happiest inspirations that ever filled a poet's mind. At first sight we seem to see a fairy palace, in structure as frail as gossamer, with all its beautiful and variegated colours, and might imagine a breath could blow the whole away, and leave "not a wrack behind." But a closer examination shows us that the foundations are laid of the most solid materials. The poetry is clothed in a wealth of rhythm, which shows both Shakespeare's unrivalled mastery of his mother tongue, and the wealth of the English language for poetry of *all* kinds. This work introduced a revolution into the domain of English poetry, and has had an immeasurable influence on all our poets from Fletcher down to Shelley.

10. The points to be noticed with regard to the characters are that Lysander and Demetrius are impatient and revengeful, whilst their love is being crossed; Hermia is vain, shrewish, and spiteful; and Helena full of affection and dignity, with just a spice of female malice in her disposition; Theseus is always the courteous gentleman; Bottom is never more the ass than when he has doffed the ass's *nole*; and the fairies, though delicate and ærial, have just enough of vulgarity to harmonise their presence with the more prosaic mortals.

11. The "motif" of the Comedy is "The course of true love never did run smooth." Theseus had won Hippolyta at the point of the sword, and had "won her love, doing her injuries." Lysander and Hermia are "crossed," first by the refusal of Hermia's father, Egeus, to sanction their love, and then by the intervention of the fairies. Demetrius, in love with Hermia, finds Helena in love with him; and even into the realm of fairyland has this "edict in destiny" extended, and Oberon and Titania feel its influence. But under the skilful guidance of the poet, the "course of true love" at last pursues the even tenour of its way.

12. "The course of true love never did run smooth" has been a favourite theme of the poets in all ages, but it has never been so beautifully or so tersely expressed as by Shakespeare in this very line. The majority of works of fiction are simply variations of this poetic, yet truthful sentiment, and that it has woven itself into the fabric of our common beliefs is proved by a cursory examination of our lighter literature, from the ancient tale of Hero and Leander down to the latest issue of the Minerva Press.

SOURCE OF THE PLAY.

The plot of the M. N. D. is entirely Shakespeare's own invention, and he has borrowed only some of his names. He had probably read North's translation of Plutarch's Lives, "*englisht*" from the French of Amyot, Bishop of Auxerre. In Plutarch's "Life of Theseus," occur the names of Ariadnes, Ægles, Perigouna, Antiopa, Egeus, Lysander, Demetrius, and Philostrate. The name Hippolyta occurs in Chancer's "Knight's Tale," which is the story of Palamon and Arcite. Here, also, the name of "duk Theseus" is found. In composing the Interlude of Pyramus and Thisbe, Shakespeare may have had an eye to Golding's "Translation of Ovid's Metamorphoses." Titania is a name given to Diana by Ovid, and Shakespeare bestows it on the Fairy Queen. Oberon is the king of "Fairy" land in Spenser's "Fairy Queen." (The whole Literature of the sprites and fairies is given in great fulness in Mr. Halliwell-Phillipps' Introduction to this play.)

Some of the lines in Pyramus and Thisbe, show that Shakespeare had read the Damon and Pythias of Richard Edwards, published in 1582.

DATE OF THE PLAY.

The evidence for the DATE of any of Shakespeare's plays may be thus classified:—

I. EXTRINSIC.

1. Entry in the Registers of the Stationers' Company.
2. The Publication, in *quartos*, or *folios*, or *both*.
3. Allusions in contemporary literature.

II. INTRINSIC.

1. Allusions in the play itself to past or to contemporary events.
2. A critical examination of the *style* and *temper* of the play under consideration.

In the case of *M. N. D.* we have evidence under all these heads, and it may be said at once that the only certain conclusion we can come to is, (1) that the play was in existence in 1598, (2) but it may have been written in 1594, or even (3) in 1592.

The proof is as follows. It was *entered* in 1600. We find in the Register of the Stationers' Company—"8 Oct. 1600. Tho. Fysher. A booke called a Mydsommer nightes Dreame." This was the *First Quarto* published by T. Fisher. In the same year a *Second Quarto* was published by James Roberts. It was merely a reprint of the *First Quarto*, with numerous misprints, and was most probably a pirated edition for the use of the players. In 1623 was published the *First Folio*, and in 1632 the *Second Folio*.

This, then, settles that the work was written at any rate in 1600. But it does not settle the question *how long before*. We have an *allusion* to it in the "*Palladis Tamia*" of Francis Meres, published in 1598. This carries us back *certainly* to that year. But how long it was written before 1598 is *mere matter of conjecture*.

According to some writers v. 1. 52, 53, refers to Spencer's Poem, "*The Tears of the Muses*," published in 1591. According to others it refers to the death of Robert Greene, in 1592.

Again, ii. 1. 88-114, is said to refer to the bad seasons of 1593 and 1594. But these are only *suppositions*. Thus far, then, we have the certain fact that this play was at any rate in *existence* in 1598.

A critical examination of the play, and a comparison with others proves that *M. N. D.* is amongst Shakespeare's *earlier* plays, and was most probably written between 1591 and 1593. The early rhyming plays are *L. L. L.*; *Com. of Err.*; *T. Gent. of Ver.*; *M. N. D.*; *Rom. and Jul.*; *Rich. II.*; and *Rich. III.* As to whether *T. Gent. of Ver.* or *M. N. D.* should be placed first is a difficult question to decide. The Verse tests are *four*, and are as follows:—

1. Early Plays contain a large proportion of *rhyming* lines.
2. Early Plays generally have the *pause* at the end.
3. Early Plays have very few *weak* and *unemphatic* monosyllabic endings.
4. Early Plays have very few *double* or *feminine* endings; that is, an extra end-syllable.

M. N. D. contains only *one* weak ending. *Macbeth*, the *Tempest*, and *Cymbeline* are examples of late plays.

I may add here that Mr. Massey conjectures that the play was written to celebrate the marriage of Lord Southampton with Elizabeth Vernon in 1598. Another conjecture is that it was written to celebrate the marriage of the Earl of Essex in 1590. These are only conjectures.

Mr. Wright states, on the authority of Professor Adams, that there was a *new moon* on 1st May, 1592.

NOTES, ETYMOLOGICAL AND EXPLANATORY.

I.

1. **Nuptial**. Shakespeare uses *nuptials* in only two instances; on the other hand, he generally uses *funerals* as in J. C. v. 3. 105: "His funerals shall not be in our camp." *Nuptial* is from Lat. *nuptialis*, from root of *nubere*. It occurs i. 1. 125, and v. 1. 75.

2. **Apace**, at a *great* pace. Marlowe in Ed. II. has "gallop apace." Chaucer writes it *à pas*, meaning *slowly*.

4. **Wanes**, *decreases*. A. S. *wanian*, to grow less. Hence *Wanhope*, for *despair*.

Ib. **Lingers**, *puts off*. A. S. *lengan*, to put off, formed from *lang* = long.

5. **Dowager**, a *widow with a jointure*. Coined from *dowage*, an endowment, which comes through Fr. *douer* from Lat. *dotare*. *Dotare* is formed from *dot* the stem of *dos*, which is allied to *do*.

6. **Revenue**, an *income*. Sometimes accented *revénue* as in line 158, and in Temp. i. 2. 98; from Lat. *Revenire*.

10. **New**, sometimes written *now*. All's Well that Ends Well, ii. 3, where we have *now-born* or *new-born*. *New* and *Now* are etymologically connected.

13. **Pert**, *lively, alert*, as in Milton's *Comus*: "Trip the *pert* fairies and the dapper elves." The ordinary meaning is *saucy*. The M. E., *pert*, has two *sources* which have become confused. When used as short for *apert*, it comes from Lat., *apertus*; but *pert*, *saucy*, is from W., *pert*, another form of *perk*, meaning *trim, smart*.

28. **Rhymes**, ought to be spelt *rimes*. From A. S., *rím*. The mis-spelling arises from a fancied connection with Greek, *rhythm*. *Rime*, hoarfrost, is from A. S., (*hrím*).

33. **Gauds**, *ornaments*. Chaucer uses *gaude* in the sense of a *specious* trick. Lat., *gaudium*, a joy. *Joy* is a doublet.

34. **Knacks**, a *trifle, a toy*. It is another form of *knock*, and comes from Celt., *cnac*. It meant (1) a *snap*, (2) a *snap on the tooth* with the fingernail, (3) a *jester's trick*, (4) a *toy*.

36. **Filch'd**, *stolen*. From Icel., *fela*, to hide something.

45. **Immediately**, *directly, purposely*, Lat., *in*, and *medius*. The word displays Sh. legal knowledge.

54. **Voice**, *approval, approving word*. From Lat., *vocem*, through the O. F., *vois*. M. E. was *vois*.

71. **Cloister**, a place enclosed, or *shut in*, sometimes called a *Close*. From Lat., *claustrum*, derived from *claudere*.

Ib. **Mew'd**, *shut up*. A *mew* was a *cage* for hawks, where they *moulted* or *mewed*. Both words come from Lat., *mutare*, to *change*. The plural, *mews*, now means a *range of stables*. In Stow's Survey of London, we are told that the *Mewse* at Charing Cross, where the king's falcons had been kept, were rebuilt and prepared for stabling Edward VI.'s horses.

75. **Pilgrimage**, O. F., *pelerinage*, from Lat., *peregrinus*, one who *passes through a land*, and therefore a foreigner. Compounded of *per*, *ager*, and adj. suff. *aticum*. *Acre* and *ager* are cognate.

81. **Lordship**, *authority or dominion*.

82. **Sovereignty**. *To* is understood. Some editors have supplied it before **whose**. The ellipsis of a preposition is very common in Shakespeare.

89. **To protest**, to *declare solemnly and publicly*. From Lat. *pro*, publicly, and *testare*, to swear solemnly.

96. **Render**, a nasalized form from *reddere*.

98. **Estate**, *devise*. From Lat., *statum*, through O. F. *estat*.

102. **Vantage**, short form of *advantage*. From Lat., *ab*, *ante*, and *aticum*. The *av* represents *ab*. The *d* was inserted about A.D. 1500.

106. **Avouch**, *declare*. Through the French, from Lat., *advocare*.

109. **Idolatry**, Lit., *the service of idols*. **Notes in idolatry** really means *worships as a god*. From the Greek, through Low Lat., *idololatria*.

110. **Spotted**, the opposite of *spotless*. A *spot* is a *mark made by wet, a thing spit out*. *Spit* and *spatter* are from the same root.

113. **Self-affairs**, *i.e.*, my own business.

122. **Cheer**, from Low Lat., *cara*, the *face*, Gr. *kápa*, the *head*.

124. **Business**. *Busy*, in A.S. was *bysig*, and there were two forms for business—viz., *bisi-hede*, and *bisi-schipe*. There is no connection with Fr., *besoin*; but the O.F. law-term, *busoignes* (trisyllabic), may have suggested the form *business*, which really means *the state of being busy*.

131. **Beteem**, *flood*. *Be*, as usual, is intensive.

136. **Enthrall'd**, *enslaved*. From Lat., *in*, and Icel., *thrael*, a *serf*. The root-meaning is *to run*, a slave being *one who runs errands*.

137. **Misgraff'd**, *badly grafted*. *Graff'd* is from Lat., *graphium*, a *style to write with*, Gr. *γράφω*, I write. *Mis* in E. words has two origins: (1) from O. E. *mes*, meaning *wrong*, and (2) from Lat., *minus*, meaning *bad*.

143. **Momentany** is the same as *momentary*. The derivation is Lat., *momentaneum*.

145. **Collied**, *smutted, black*. Still used in Staffordshire.
147. **Spleen**, *a fit of passion*.
153. **Cross** is probably connected with *curse*.
155. **Fancy's followers**, *love's attendants*.
160. **Respects**, *looks upon, regards*.
186. **Favour**, *beauty*. Hamlet says, "Let her paint an inch thick to this *favour* she must come." In J. C. Shakespeare uses *favour* for outward appearance. In this sense we only use ill-, or well-favoured. We still use the word metaphorically in *to favour*—i.e. *to countenance*.
190. **Bated**, *excepted*. Formed from *abate*.
200. **Fault**, *a cause of blame*. From O. F., *faute*. Connected with Lat., *faltare*, the frequentative of *fallere*. In J. C., ii. 1. 4, Brutus says, "I would it were my *fault* to sleep so soundly."
211. **Pearl** is derived either from Lat., *pirula*, a little pear, or *pilula*, a little ball.
231. **Admiring of**, for *in the admiring of*. *Admiring* is a verbal noun.
251. **His Sight**, the sight of *him*.

I. 2.

3. **Scrip**, the *schedule*, from Lat., *scriptum*.
4. **Scroll**, a *strip of parchment*, or, a *roll of paper*. A diminutive of *scrowe*, a Tuetonic word.
16. **Answer**, from the A.S., *and* against, in reply; and *swerian*, to swear. *And* is cognate with *anti*.
23. **Condole**. Bottom doubtless means that he will move to tears. *Condole* is from Lat., *cum*, and *dolere*.
28. **To tear a cat in**, *to rant*.
42. **Mask**, a *visor*. An *entertainment* is usually spelt *masque*. There is no reason for the distinction. The word comes from the Arabic. There were no *female* actors until after the Restoration.
44. **An, if**, often written *and*. From the Scand. use of the word. *And*, the conj., is from the same root. *An if* = *if if*. *But and if* = *but if if*, occur in Matt. xxiv., 48, "*But and if* that evil servant shall say." J. C. i. 2. 265, "*And I had been a man*." It occurs i. 2. 69 and 75. *An if* occurs ii. 2. 153.
46. **Thisne**, probably means *in this way*.
73. **Discretion**, here means *option*.
74. **Aggravate**. Bottom means *accommodate*, or *diminish*.
75. **Sucking-dove**. Bottom mixes up *sucking-lamb*, and *turtle-dove*.
76. **Nightingale**, lit., *the singer by night*. A.S., *nightegale*, where

gale means *singer*, and *nighte* is the gen. of *night*. The *n* is excrescent, as in *messenger* and *passenger*.

78. **Proper.** A *proper* man is a man *such as he should be*. Also a *handsome* man. Temp., ii. 2, "As *proper* a man as ever went on four legs." J. C. i. 1, 25, "As *proper* a man as ever trod on neat's leather."

84. **Discharge, perform.**

85. **Purple-in-grain**, a colour obtained from the ovarium of insects found on the *kermes* oak. These looked like *grains* or *seeds*. From *kermes* we have the words *carmine*, and *crimson*. *Grain* is from Lat. *granum*. In *grain* came finally to mean a *fast* or *fixed* colour.

"No Sir, 'tis in *grain*, Noah's flood could not undo it."

Com. of Er. iii. 2.

86. **French-crown-colour**, of the colour of a French crown-piece; of a golden yellow colour.

89. **Con**, *try to learn*. A desiderative verb, from A.S., *cunnan*. to know. J. C. iv. 3. 98: "Learn'd and *conn'd* by rote."

97. **Obscenely**, for *obscurely*.

Ib. **Adieu**, for *à dieu*, from Lat., *ad deum*.

98. **Cut bow strings**. Capell says this was a proverbial expression. "When a party was made at butts, assurance of meeting was given in the words of that phrase."

II. 1.

1. **Wander**, from A.S., *wandrian*, the frequentative of *wend*.

8. **Queen**, from A.S., *cwén*, a woman. *Quean* has a contemptuous meaning, and is a *doublet*. Cogn. with Gr. *γυνή*, a woman.

9. **Dew her orbs**, *bedew her circles*, fairy circles.

10. **Pensioners**. The pensioners, the handsomest men of the first families, were Queen Elizabeth's favourite attendants. They wore *spotted*, gold coats.

16. **Lob**. Wright says *lob* is equivalent to *lubber* or *lout*, and is used contemptuously. But from the context it rather seems to be used as a term of endearment. May it not be from *lobe*, the flap of the ear?

17. **Elves**, the plural of *elf*, a little sprite. A.S., *aelf*.

Ib. **Anon**, immediately. A.S., *on án*, lit., *in one moment*, on = in, and án = one. It generally meant, in A.S., *once for all*.

18. **Revels**, *noisy banquets*. From Lat., *rebellare*, through the Fr., *reveler*.

29. **Sheen**, splendour. A.S., *scéne*, showy. Cf. Byron's: "The *sheen* of their spears was like stars on the sea." Connected with *show*, not with *shine*.

30. **Square**, *wrangle*. It is still used in this sense; but we also use it in the sense of to *make agree*.

33. **Shrewd**, *wicked, curst*. From A.S., *scréawa*, a *shrew-mouse*. An old fable gives *field-mice* the power of poisoning cattle by their bite. Originally the word was applied to both men and women. In old writers it meant *curst*. Bacon says: "An ant is a wise creature for itself, but it is a *shrewd* thing for an orchard or garden." In this play, iii. 2. 300, Helena says of Hermia: "I was never *curst*, I have no gift at all in *shrewishness*."

36. **Quern**, a *handmill* for grinding grain. A.S., *eweorn*, meaning that which *grinds*.

37. **Churn**, Icel., *kirna*; cognate with *quern*.

47. **Gossip**, a *crony*; formerly a *sponsor* in baptism. In M. E., *God-sib* and *Gössib*. *Sib* is from O. Northumb. *sibbo*, *relations*, and the word really means *related through God*.

48. **Crab**, a *kind of apple*, perhaps allied to the word *erab*, a *shell-fish*, because its taste is *pinching, sharp, sour*.

50. **Dewlap**, the loose skin which hangs down from the throats of cattle, and *laps the dew*, iv. 1. 21.

63. **Lord**, *master*. Lit., *loaf-keeper*, as *Lady* means *loaf-kneader*. A.S., *hlāford*, where *ord* is probably equal to *ward*. *Lady* is from A.S. *hlāfdige*. *Lammas* is *hlāf-maesse* = *loaf-mass*.

75. **Glancing**. M. of V. iv. 1: "*Glancing* an eye of pity on his losses."

81. **Forgeries**, lit., *fabrics*. The root of *forge* is Lat., *fabrica*, a workshop. It comes through the Fr., the changes being *fabrica*, *faureo*, *faurga*, *forga*, *forge*.

84. **Paved fountain**, a fountain or stream running over pebbles; not an *artificially-paved* fountain. Drayton has, *pearl-paved-ford*, Marlow has *pebble-paved-channel*, and Milton has *coral-paven-bed*.

85. **Margent**, a doublet of *margin*, with excrescent *t*.

92. **Continents**, *banks*; that which contains.

98. **The nine men's morris**, an allusion to an old English game, played with nine counters or *merrils* on each side.

99. **Quaint**, *well-known*. Lat., *cognitus*. Through O. F. *coint*.

Ib. **Mazes**, *labyrinths*, tracks on the grass. The allusion is to a boyish game. *Maze* is of Scand. origin, and the root meaning is *to bask in the sun, to dream, to be lost in thought*, and hence *to be in perplexity*.

100. **Tread**, from A.S., *tredan*. *Trade* is from the same root.

102. **Carol**, a *kind of song*; originally, a *dance*. Through the Fr. *carole*, of Celtic origin.

110. **Chaplet**, a *garland*, from O.F. *chapelet*, a *wreath*. O.F. *chapel*, is really a *hat*. *Cap* is from same root, viz., Low Lat., *cappa*.

112. **Childing autumn**, *fruit-producing autumn*.

113. **Liveries**, *dresses*. Lit., *things delivered*, as a *servant's dress*. From Lat., *deliberare*.

121. **Henchman**, *page, servant*. Fr., A.S., *hengest, a horse*, and *man*. The root-meaning is a *groom*.

158. **At a fair vestal**, &c. The generally received opinion is that this is a piece of flattery addressed to Elizabeth. The *mermaid* on the *dolphin's* back, is supposed to refer to *Mary Queen of Scots*, who married the *Dauphin*. The *little western flower*, has been referred to *Amy Rohsart*, and also to Lettice, Countess of Essex. The whole passage is probably only a *fine frenzy* of the poet's.

164. **Fancy-free**, *free from love*.

171. **Madly-dote**, *love to foolishness*.

175. A prophecy of the electric telegraph?

183. **Charm**, *a spell*, an incantation. Lat., *carmen*.

204. **Fawn**, *i e.*, as a dog. Icel., *fagna*, to rejoice.

208. **Worser**, a hidden double comparative. A.S., *wyrs*, comp. of *bad*.

220. **Privilege**, *peculiar advantage*. Lat., *privilegium*, a private law in one's favour.

Ib. **For that** — *because*.

237. **Mischief**, *hurt*. From Lat., *minus* and *caput*. *Mis* in English words has two origins. It is (1) O.E., *mes*, meaning *wrong*; (2) a contraction of *minus*, *bad*.

240. **Scandal**, an occasion of evil speaking. From Lat., *scandalum*, a *snare*. Orig., the *spring of a trap*, on which the bait was placed.

251. **Over-canopied**, *with a canopy over*. In French there was both *canopé* and *conopée*. The Lat. word *conopeum* is from the Greek, meaning an *Egyptian bed with mosquito curtains*. The Greek word means *cone-faced*, like a *gnat*.

256. **Weed**, a garment. A.S., *wæd*. *Weed*, a *noxious plant*, is from A.S., *wéod*.

II. 2.

1. **Roundel**, a kind of ballad. From O.F., *rondel*, modified from *rondeau*, a diminutive of *round*. Cotgrave explains it as "a sonnet that ends as it begins."

3. **Cankers**, *something that corrodes*. From Lat., *cancer*, a crab.

4. **Rere-mice**, or rear-mice, bats. A.S., *hrércmús*.

11. **Newts**, The O.E. word was *cwt*. The *n* of the article has stuck to it. The same process is visible in *nick-name*, for an *ekc-name*. The opposite process is seen in *adder*, for *naedre*.

27. **Ounce**, a kind of *lynx*. Fr., *once*. The Ital. is *lonza*, where the *l* is a remnant of the *article*.

37. **Tarry**, to delay. From A.S., *tergan*, to vex, which has become

confused with O. F. *targer*, to delay, from Lat., *tardus*, from which comes *tardy*.

54. **Courtesy**, *good manners*. O.F., *courtoisie*. Lit. *court-manners*.

59. **Bachelor**, *an unmarried man*. Derivation uncertain. Some say from Lat., *baccalarius*, the *holder of a small estate*. *Bacca*, a Low Lat. form of *vacca*, a *cow*. Others say it is from Welsh, *bach*, *little*.

68. **Approve**, *make trial of*. Lat., *ad probare*.

75. **Dank**, *damp, wet*. In Swed. a *dank*, is a *moist place* in a field. It seems connected with *dagg*, *dew*.

78. **Churl**, *a countryman, a clown*. A.S., *chēorl*, a *man*.

79. **Owe**, *possess, used for own*. It occurs Temp., i. 2. 407: "This is no mortal business, nor no sound that the earth owes." A.S., *agan*. *Own*, to confess, is from A.S., *unnan*.

96. **Darkling**, *in the dark*. From *dark* and *ling*, same as *long* in *headlong*. Parad. Lost:—

"As the wakeful bird

Sings *darkling*, and in shadiest cover hid."

Helena may use it for *looking black*.

97. **Peril**, *peril of life*. From Lat., *periculum*, through Fr., *péril*, connected with Gr., *περιῶω*, to *pass through*, and A.S., *faran*, to travel. A *peril* is a *trial one passes through*. Fear is from the same root.

99. **Eyne**, *eyes*. A.S., *eāga*, plur., *eagan*.

128. **Flout**, *mock*; and in iii. 2. 327. Cor. ii. 3. 168:—

"Third Cit.

Certainly,

He *flouted* us downright.

First Cit. No; 'tis his kind of speech, he did not *mock* us."

From O. Du., *fluyt*, borrowed from Fr., *flaute*, which came from Latin *flare*. *Flute* has the same origin.

137. **Surfeit**, *an excess in eating or drinking*. From Lat., *sur*, a contraction of *super* and *factum*.

139. **Heresies**, *chosen beliefs*. A *heresy* really means a *choice*. It comes from Gr. through Lat., *haeresis*, a *choice*.

154. **Swoon**, *faint*. A.S., *swogan*, to sigh. *Sough*, is the *sighing* of the wind through trees.

III. 1.

1. **Pat**, *quite to the purpose*. V. 188: "It will fall (happen) *pat*." Ham. iii. 3. 73: "Now will I do it *pat*." The word is due to a peculiar use of *pat*, from A.S., *plaetan*, to strike lightly, and the Du., *pas*, fit, from Fr. *se passer*, to be contented.

4. **Our tiring-house**, *our dressing-room*. *Tire* is a contraction of *attire*. From Lat., *ad*, and A.S., *tir*, glory. The Fr. *tirer* is quite a different word.

7. **Bully**, is used in M. W. W. i. 3. 6, for a *brisk, dashing fellow*. No doubt a slang word of the period.

12. **By'r lakin**, by our little lady. *Lakin* is a contraction of *Ladykin*.

1b. **Parlous, perilous**. As You Like It, iii. 2. 45: "Thou art in a *parlous* state, shepherd."

13. **When all is done**, after all. Macbeth, iii. 4. 67:—

"When all's done
You look but on a stool."

15. **Not a whit**. *Whit* meant originally *anything that exists, a creature*. Another form is *wight*. *Naught, nought*, and *not*, are contractions of *ne, wit*. Therefore *not a whit* is pleonastic; *naughty*, meaning *worthless*, is from the same root, the A.S., *wiht*, a person.

22. **Eight and six**. That is alternate lines of *eight* and *six* syllables. *Eight and eight* would be like the greater part of Scott's *Lady of the Lake*. This is supposing the accents on the even syllables. But in this play the accents are on the odd syllables in such verses.

35. **Defect**, for effect.

39. **It were pity of my life**, of my life seems a sort of oath.

53. **Lanthorn**. The spelling is owing to the popular etymology, because *horn* was used for the sides instead of glass. Fr. Lat., *lanterna*, borrowed from Greek, from which we get our word *lamp*.

55. **Chamber**, from Lat., *camera*, through Fr. *chambre*.

56. **Chunk**, from A.S., *cinn*, a crack. Wyclif's Song of Sol.: "In the *chyne* of a stone wall." The *k* is diminutive.

60. **Present**, act, represent. Temp. iv. 1. 167: "When I *presented* Ceres." *Disfigure* for to figure forth.

63. **Cranny**, from Lat., *crena*, a notch.

65. **Rehearse**, to say over again; from *re* and *herce*, a harrow. See my Julius Caesar, iii. 2. 163.

67. **Cue**, the tail-end of the speech of the preceding speaker. M. W. W. iii. 1. 39. From Lat., *cauda*, through Fr., *queue*.

68. **Hempen**, the *en* signifies made of. A.S., *henep*, cogn. with Lat., *connabis*.

70. **Toward**, getting ready. As You Like It, v. 4. 35.

73. **Odious**, for odorous. The opposite blunder in Much Ado About Nothing, iii. 5. 18, "Comparisons are odorous."

84. **Juvenal**, jocularly used, as in L. L. L. i. 2, 8: "How canst thou part sadness and melancholy, my tender *juvenal*?"

109. **Translated**, transformed.

114. **The ousel-cock**, the male blackbird. A.S., *osle*. The original form of the word is *amsala*.

116. **The throstle**, the song-thrush. The word is from the A.S., *throstle*, a diminutive of *thrush*.

119. **Lark**, from A.S., *lāwerce*, worker of guile; pointing to some superstition regarding the bird as of ill omen. Burns has *lavrock*. The word *lark*, to play, ought to be spelt *laak*, and is from a different root.

134. **Gleek**, *scoff, jest*. 1 Hen. VI. Act iii. 2. 123 :

"Where are the Bastard's braves, and Charles his *gleeks*?"

The same as Low Sc., *glaiik*, a *glance*. From Icel., *leikr*, a *game*, and *ge* a prefix. In A.S. there was *gelacan*, to delude. We have in Scotch a *glaiikit-loon* = a careless boy.

141. **Still**, *constantly, always*.

148. **Moth**, or *mote*.

152. **Apricocks**. This is the more correct spelling of our *apricot*, and comes directly from the Portuguese, *albricoque*. The Port. is from the Arabic, *al-braqûq*, (al=the) taken from Gr., *praikokia*, borrowed from the Lat., *praecoqua*, formed from Lat., *prae*, and *coquere*. It really means an early *persica* or *peach*. The word has travelled in a circle.

161. **Hail**, from Icel., *heill*, as are also *hale*, *whole*, *heal*, and *holy*. *Hale*, to *drag*, is from M.E., *halien*. *Hail*, *frozen rain*, is from A.S., *haqal*.

172. **Squash**, an *unripe peascod*. It is the *verb* used as a *noun*, and comes through the French from Lat., *co-actare*, to press. T. N. i. 5. 166 : "Not yet old enough for a man, nor young enough for a boy ; as a *squash* is before 'tis a peascod."

III. 2.

2. **In extremity**, to the *utmost*. Lat., *extremitatem*.

5. **Night-rule**, *revelry*. Rule from Lat., *regula*.

7. **Close**, *retired, secret*. Lat., *clausus*. A cathedral *close* comes from the same root.

9. **Patches**, *foolish fellows, clownish people*. M. of V. ii. 5. 46 : "The *patch* is kind enough, but a huge feeder." The word generally means a *domestic* fool, from the parti-coloured or patch-like dress which they wore. The Ital., *pazzo*, has a much stronger meaning.

Ib. **Mechanicals**, mere machines, *because* of using machines. J. C. : "Know you not, being *mechanical*, you ought not walk," &c.

17. **Nole** or **Nowle**, *head*. Probably the same as the A.S., *knoll*, the *top* of a hill.

19. **Mimic**, an *actor*. Sam. Agon., 1325. Through Lat. from Gr., *μῖμος*, an actor.

21. **Russet**, is a reddish-brown colour. From Lat., *russus*, *red*. Mr. Wright says that in Shakespeare's time it meant *grey* or *ash-coloured*, and exactly described the appearance of the *chough* or *jackdaw's* head.

36. **Latch'd**, *fastened down*. From A.S., *læccan*, to *lay hold of*. Probably connected with Lat. *laqueus*, a *snare*. Hanmer says it means *licked o'er*, from Fr. *lécher*.

64. **Carcass** or **carcase**, a *dead body*. From Ital., *carcassa*, a *shell*, from Low Lat., *tarcasius*, a *quiver*. The *body* is the *shell*, the *quiver* of the *soul*. J. C. ii. 1, 174 : "Not hew him as a *carcase* fit for hounds."

64. **Hounds**, cognate with Lat., *canis*, a dog.
65. **Cur**, a small *dog*. From Swed., *kurre*, a *dog*, so named from the growling sound. *R* is the dog's letter. *R.* and *J.* ii. 4. 223, in the scene between Romeo and the Nurse.
71. **Worm**, *serpent*. *A.* and *Cl.* v. 2. 243:—
 “Hast thou that pretty *worm* of Nilus there
 That kills and pains not?”
- lb.* **Adder** has resulted from a *nadder*, like *umpire* from a *numpire*. *A.S.*, *naedre*.
72. **Doubler-tongue**, *i.e.*, with more forked tongue. *ii.* 2. 9:
 “You spotted snakes with *double tongue*.”
78. **And if** = *if if*.
87. **Tender**, *offer*.
90. **Misprision**, mis-take.
96. **Cheer**, *countenance*. Low Lat., *cara*, the face; Gr., *kápa*, the head.
101. **Tartar**, a native of Tartary. This wrong spelling of *Tatar* has arisen from the popular etymology of *Tartars* from *Tartarus*.
114. **Fond pageant**, *foolish spectacle*. Formerly the *movable scaffold*, on which the old “mysteries” were acted. Formed with *excrecent t* after *n* from Low Lat., *pagina*, a plank of wood. In *M.* of *V.* i. 1. 11, it is applied to a *ship*.
112. **Sport alone**, *incomparable sport*.
121. **Befal preposterously**, *happen in an absurd manner*.
127. **Badge of faith**, servants wore their masters' badges to distinguish them. From Low Lat., *baga*, a golden ring, also a *fetter*.
146. **To set against me**, to attack me; to set on me.
148. **Injury**, *insult*.
150. **Join in souls**, *join heartily, join heart and soul*.
157. **A trim exploit**, a pretty achievement. *Trim* is from *A.S.*, *tryman*, to make firm, to put in order. Hence, to trim a boat—“Farewell my trim built wherry.” *Exploit* is from Lat., *explicitum*.
- 160 and 161. **Extort a poor soul's patience**, take her patience away; *i.e.*, to make her impatient.
171. **My heart, &c.**, my heart dwelt with her only for a time.
175. **Aby**, is another form of *abide*. In Shakespeare the word is a corruption of *M. E.* *abyen*, to redeem, from *A.S.*, *abigean*, to pay for. *A* = *off*, and *bicgan* = to buy. *J. C.* iii. 1. 95: “Let no man *abide* this deed.” *Abide*, to wait for, comes from *A.S.*, *abidan*.
188. **Oes circles**, a circular disc of metal.
194. **In spite of me** = *from spite against me*.

196. **Contrived**, from *con* = *cum* and *turbare*, to *disturb*, through O.F., *trover*.

203. **Two artificial gods**, *i.e.*, two gods *exercising artificial skill*.

204. **Needles**, monosyllabic. Sometimes spelt *neelde*. From A.S., *naedl*.

205. **Sampler**, a doublet of *exemplar*. O.F., *exemplaire*.

Ib. **Cushion**, from *culcitinum*, a derivative of Lat., *culcita*, a *cushion*. *Quilt* is a doublet.

213. **Two of the first, &c.** We had two bodies, but one heart, like the double *coats* in heraldry of *husband* and *wife*, with one crest between them.

237. **Ay, do perséver**. In Shakespeare's time *ay* was printed *I*. 'Therefore the reading may be—(1) *I do. Perséver, i.e., I understand. Go on*, or (2) *Ay, do perséver, i.e., Yes, do go on*.

239. **Hold the sweet jest up**, *keep the merry jest going*.

242. **Argument**, *an object*, a butt for your jokes.

257. **Ethiope**, *Hermia* was a brunette.

279. **Hope**, *expectation*. From A.S., *Hopa*. *Hope*, in *forlorn hope* is from the Du., *verloren hoop*, an utterly lost troop. *Heap*, in a *heap of people*, is from this *hoop*.

282. **Juggler**, from Lat., *joculari*. *Canker-blossom* is formed like *kill-joy*.

289. **Puppet**, a doll. From Fr., *poupet*, from Lat., *pupa*, a *doll*.

300 and 301. **Curst**, *shrewishness*. *Curst* is = *shrewd*. That was the meaning in Shakespeare's time. See note on ii. 1. 33, and my Notes on Julius Caesar.

302. **A right maid**, *a true maid*. *Right* is A.S., and cognate with Lat., *rectum*. *Maid* is from A.S., *mægden*, a virgin.

324. **Vixen**, is the fem. of *Vox*; another M.E. form of *fox*. By vowel modification, on adding the fem. suf. *en*, we get *fox*, *fixen*, and *vox*, *vixen*. So also from *god*, we had *gyden*, a goddess.

329. **Hindering knot-grass**, so called because it was superstitiously believed to have the power of stopping children's growth.

338. **Cheek by jole**, *close together*, as the *cheek* to the *jaw*. *Cheek* is from A.S., *céace*. It is nearly related to *jaw*, once spelt *chaw*. *Jole* is from A.S., *ceafl*, the *jaw*.

339. **Coil**, *disturbance*. Temp. i. 2. 207 :—

“Who was so firm . . . that this coil
Would not infect his reason?”

From Gael., *goil*, battle, rage.

352. **Sort**, *turn out*. Both *verb* and *noun* are from Lat., *sortem*.

353. **As** = *since*. See Gram. Notes.

356. **Welkin**, *sky*. A. S., *wolcnu*, clouds.

372. **Wend**, *go*. From A. S., *wendan*, to *go*. The p.p. *wende*, became *wente*, and finally *went*. *Wendan* is a *causal* of *windan*, to wind, from which come our *wind*, *air in motion*.

380. **Aurora's harbinger**, the *herald* of the *morning*, the morning star. Macb. i. 4. 45. *Harbinger* means a *forerunner*; the old form was *harbergeour*. Bacon, Apophthegm 54, says: "There was a *harbinger* who lodged a gentleman in a very ill room." Chauc. C. T. 5417, says:—

"The fame anon through all the town is borne
By *harbergeours* that wenten him beforne."

From Icel., *herr*, an *army*, *bjarga*, to shelter, and suf. *our*. Cf. Fr., *auberger*.

389. **The morning's love**, Cephalus.

395. **Business**, see note, i. 1. 124, and my Notes on Julius Cæsar.

399. **Goblin**, a *wicked sprite*. Spencer, F. Q. ii. 10. 73, speaks of "the wicked gobelines." Through Fr., *gobelin*, from Lat., *gobelinus*. Cobalt is from same root, so called by the miners, from its *troublesomeness*. Hob was a popular corruption of Robin, like Hodge for Roger.

402. **Villain**. O. Fr. *vilein*; Lat., *villanus*, a *land steward*, then a *farm servant*, a *serf*, and so by *degradation* of meaning to its present use. J. C. iv. 1. 20:

"What *villain* touched his body that did stab,
And not for justice."

Ib. **Drawn**, with swords drawn. A.S., *dragan*.

405. **Coward**, formed by the suf. *ard*, O. G., *hart*, and O. F., *coe*, a *tail*, from Lat., *cauda*. It means, *one who turns tail*.

409. **Recreant**, *apostate*, *coward*. O. F., *recreant*, faint-hearted; from Lat., *re-credere*, to *recant*, to *give in*.

420. **Revenge**. From Lat., *revindicare*.

461. **Jack shall have Jill**. The old song says: "Every Jack shall have his Jill;" *i.e.*, everyone shall have his own sweetheart. *Jill* is a contraction of *Juliana*. See a very valuable note in Clarendon Press.

IV. 1.

2. **Amiable**, *lovely*, not *lovable*. Paradise Lost, iv. 250:—

"Others whose fruit, burnished with golden rind
Hung *amiable*."

Ib. **Coy**, *caress*. O. F. *coit*, from Lat., *quietus*.

13. **Fret**, to *vex*; from A.S., *fretan*, a compound of *for*, an *intensive*, and *etan*, to *cut*.

15. **Loath to have you overflown**, *reluctant to have you flooded*. *Loath* is from A. S., *liþan*, to *travel*, to *experience*, to *suffer*. The original meaning of the A. S. word *lað* was *painful*. What was *painful* was *loathed*. *Lead* is from the same root.

18. **Neaf**, the *closed hand*, the *fiſt*. The word is ſtill uſed in Scotland under the form *neive*, from Swed., *näſve*; Dan. *naeve*.

19. **Leave your courteſy**, *put on your hat*.

21. **Cavalery**, for *cavalier*. From Lat., *caballum*, a horſe.

30. **Provender**, *dry food* for beaſts, as *hay* and *corn*. The final *r* is *excreſcent*, as in *lavender*. In Cor. ii. 1. we find *provand*. In J. C. iv. 1. 30, we have: "I do appoint him ſtore of *provender*." M. E. was *prouende*, from Lat., *praebenda*, a *payment*. There is ſome confuſion between this word and M. E. *prouendre*, a *prebendary*.

Ib. **Munch**, *chew*. From M. E., *monchen*, an *imitative* word like *mumble*. Not from Fr. *manger*, from Lat. *manducare*.

31. **Bottle**, *bundle*. O. F., *botel*, a diminutive of *butte*, a *bundle*. O. H. G., *pozo* or *bozo*, a *bundle of flax*, connected with *pozan*, to *beat flax*.

37. **Expoſition of**, *diſpoſition for*.

53. **Orient pearls**, pearls from the Eaſt, not ſimply *bright*, *ſhining* pearls.

65. **Other** is plural. It is often written *others*. M. of V. i. 1. 56: "And *other* of ſuch ſour and vinegar aſpect." The root is Sans., *an-tara*. *An* is from *ana*, *this*, and *tara* is a comparative ſuf.

104. **Vaward**, *vanguard*. The M. E. was *vant-warde*, from O. F., *avant-warde*, later, *avant-garde*. Hen. V. iv. 3. 130:—

"My lord, moſt humbly on my knees I beg
The leading of the *vaward*."

114. **Chiding**, *noiſe ſimply*.

119. **So flew'd, ſo ſanded**. The *flews* of a hound are the large overhanging flaps of the mouth. *Sanded* means of a *sandy* colour.

122. **Match'd in mouth, &c.**, *mouth* is for *bark*. The idea is that the dogs have *barks* of different *tones*, and thus are *match'd*, like a *peal of bells*.

160. **Purpose**. The noun *purpose* is from Lat., *propositum*, O. F., *pourpos*. The verb, to *purpose*, is from Low Lat., *pausare*, to *cauſe to reſt*, which in Fr. uſurped the place of *ponere*, with which it has no connection. *Propoſc* is a doublet. The Fr., *pondre*, from Lat., *ponere*, means to *lay eggs*.

19. **I have found Demetrius**, I have picked up Demetrius, as I might have picked up a jewel, but I feel uneaſineſs about the poſſeſſion.

209. **The eye of man, &c.** Bottom unconſciouſly paraphraſes 1 Cor. ii. 9.

IV. 2.

4. **Transported**, *transformed*. Remember they had ſeen him with the aſs's head.

9. **Handicraft**, from A. S., *handcraft*, a trade. The *i* was inserted in imitation of *handiwork*, from A. S., *hand-gewore*. *Handicap*, is a contraction of *hand in the cap*, *hand i' cap*.

13. **Paragon**, a *model of excellence*. It comes through the Span., and is formed of the three Lat. prepositions, *pro*, *ad*, *cum*, lit. meaning = compared with. Temp. ii. 1. 75 : "Tunis was never graced before with such a *paragon* to their queen." Hamlet calls man "the *paragon* of animals." In Othello, ii. 1. 62, it is a verb :

"He hath achieved a maid
That *paragons* description."

14. **A thing of naught**, a *worthless thing*, a compound of *ne*, not, and *whit*, a creature.

32. **Preferred**, for *profered*. J. C. iii. 1. 28 :—

"Dec. Where is Metellus Cimber ? Let him go,
And presently *prefer* his suit to Cæsar."

V. I.

7. **Lunatic**, really a *moonstruck* person. From Lat., *lunaticus*, formed from *luna*, the moon.

8. **Compact**, lit., *fastened together*. From Lat., *compactus*, the p.p. of *compingere*.

11. **A brow of Egypt**, a *dark, swarthy brow*, like a gipsy's.

26. **Constancy**, *consistency, reality*.

34. **Our after-supper**, our *rear-supper*, a slight repast after supper, *not* the time after supper.

39. **Abridgement**, an entertainment to *abridge* the time. From Lat., *abbreviare*, through Fr. *abrégé*.

42. **Brief**, a *short programme*.

74. **Unbreathed**, *unskilful, untrained*.

75. **Nuptial**. See Note on i. 1, 1.

101. **Fearful duty**, timidly afraid of giving offence.

106. **The Prologue is address'd**, the prologue is *ready*. J. C. iii. 1. 29 : "He is address'd."

123. **A recorder**, a kind of *flute*. Hamlet, iii. 2, calls the *recorder* a *pipe*.

136. **Think no scorn**, *i.e.*, did not disdain. L. L. L. i. 2. 66 : "I *think scorn* to sigh."

138. **Light**, *was named*. A.S., *hatan*, to be named. The only instance in English of a passive verb formed without an auxiliary.

141. **Did fall**, *let fall*. In Jul. Cæs. we have, "They *fall* their crests."

204. **Mural**. Theseus doubtless said *wall*, as Demetrius does in the next line.

258. **Well moused lion**, *shaken and torn*, as a cat does a mouse. There may be a slight play on *mouthed*, *rantod*.

275. **Thrum**, *the tufted end of a weaver's thread*. Icel., *thrömr*, the edge of a thing.

276. **Quell**, to *kill*. A causal of *quail*, from A.S., *cwellan*, to *kill*, to *choke*. Not connected with *kill*.

298. **Surgeon**, lit., a *hand-worker*. A corruption of *chirurgion*, through the Fr., from the Greek, *χείρ*, the hand, and *εργειν*, to work.

306. **Balance**, from Lat., *bilancem*; *bi* for *bis*, twice, and *lanx*, a dish.

351. **This palpable gross play**, a play the grossness of which is evident.

353. **Solemnity**, *an act of religious worship*. Shakespeare often uses it of marriage. We still speak of *solemnizing a marriage*. Chancer writes *solempnely* for *solemnly*. It really means *an annual religious rite*. From *sollus*, *entire*; and *annus*, a *year*.

358. **Fordone**, utterly done, *exhausted*. For is *intensive*, as in *forlorn*.

371. **Frolic**, *sportive, gay*. Du., *vrolijk*, *merry*. The word was imported in time of Elizabeth. The original sense is *springing, jumping for joy*.

379. **Ditty**, a sort of song. From Lat., *dictatum*, a thing dictated to be written.

381. **Rote**, by repetition; the exact use of the word. O. F. *rote*, a *road*; originally a *way broken* through a forest. The word is most likely from Lat., *rupta*.

400. **Take his gait**, *go his own way*. Cf. Scotch phrase, *gang your ain gait*. Icel., *gata*, a *way*, a *street*. The root of *gait* is the root of *get*, and not of *go*.

421. **Give me your hands**, *elap your hands*, by way of applause.

APPENDIX I.

PROSODY.

Mr. Fleay in his "Shakespeare Manual" says that this play contains 2,251 lines, of which 441 are *prose*, 878 *blank verse*, 731 *five measure rimes*, 138 *short line rimes*, and 63 *lines of songs*. We have also the lines sometimes broken up into quatrains and sextains.

Blank verse, or *unrime'd heroics*, was first used by the Earl of Surrey, who was executed in 1547. He employed it in an English translation of the Fourth Book of Virgil's *Æneid*. Milton's *Paradise Lost* is written in this measure, as is also Tennyson's *Idylls of the King*. The *five measure rimes* is the same kind of lines, the difference being in the fact that every two lines rime. Chaucer wrote his *Canterbury Tales* in this kind of verse, and Pope was the first to bring it to mechanical perfection.

A correct blank verse consists of *five feet*, each of two syllables, with an accent or stress falling on the *even* syllables; thus,—

And rók | the gróund | whereón | these sléep | ers bé. iv. 1. 85.
Doth glánce | from héaven | to eárrh, | from eárrh | to héaven. v. 1. 13.
I réad | as múch | as fróm | the rátt | ling tóngue. v. 1. 102.
In maíd | en méd | itá | tion fán | cy frée. ii. 1. 164.

A very little consideration will show that a long speech, and more especially a whole play written with this unvarying regularity would be monotonous and wearisome. Therefore we have several modifications, as enumerated below, and these, with a judicious distribution of the pauses and cadences, are to our heroic verse what the mixture of spondees and dactyls are to Greek and Latin Hexameters. They are perfectly legitimate, and in fact necessary to real artistic work. Prose is generally used by Shakespeare for letters, dialogues between servants, light conversation, and jests. The most remarkable exception occurs in the speech of Brutus at Cæsar's funeral in the play of Julius Cæsar.

N.B.—The characteristic of the heroic verse is its being poised on the *tenth* syllable. It may have *twelve* syllables and yet be a heroic verse. If there are *twelve* syllables and the *stress* falls on the *sixth* and *twelfth*, with a pause after the sixth, the verse is an Alexandrine, like the last line of each stanza of Childe Harold. But *twelve* syllables do not of themselves make an Alexandrine nor do *ten* make an heroic verse.

Shakespeare also obtains a relief from monotony by the use of half-lines or hemistichs. They give variety to long speeches. Many difficulties occur in scanning the verse of short dialogues; but I do not believe Shakespeare troubled to see that all his verses were regular, and it is better to confess that certain lines cannot be scanned than to compose rules to suit irregularities.

The following are the legitimate variations in *blank verse*.—

1. After the tenth syllable an unaccented syllable, or even two, may be added (especially if the verse ends with a proper name); the rhythm being completed with the tenth syllable, what follows is only a slight echo, or as it were “a replication of the sound.”

The kınd | er wé | to gíve | them thánks | for nóth | ing. v. 1.
To hér | he hátes? | and whére | fore dóth | Lysánd | er. iii. 2. 228.
They wóuld | have stólen | awáy | they wóuld | Demé | trius. iv. 1. 155.

N.B.—In Italian heroic verse an extra syllable is the rule.

2. Some of the stresses may be slight, especially the last.

We'll hólđ | a féast | in gréat | solém | nity | iv. 1. 184
Of léar | ning láte | decéased | in bégg | ary v. 1. 53

3. In any of the feet the stress may be thrown on to the odd syllable, provided this is not done in two adjoining feet. This rarely happens in the *fifth* foot, seldom in the *second*, and generally when it does happen it is after a pause.

Wishes | and téars | poor fán | ey's fól | lowérs. i. 1. 155.
Cúpid | all ármed | a cér | tain áim | he tóok. ii. 1. 157.
Slów in | pursúit | but máched | in móuth | like bélls. iv. 1. 122.
Júdgewhen | you héar. | Bnt sóft, | what nýmphs | are thése? iv. 1. 126.

4. The syllables alternating with the accented ones may or may not be accented also.

Ho hó | ho Ców | ard whý | comést | thou nót? iii. 2. 421.

5. In any one of the places occupied by an unaccented syllable, two or even more unaccented syllables may be introduced.

Her. Yéa, | and my fáth | er ánd | Hippól | ytá. iv. 1. 195. ii. 1. 245.
Hel. Háppy | is Hér | mia whére | so'ér | she lés. ii. 2. 90. ii. 2. 141.

N.B. When the number of stresses is less than *five*, it is useless to try and make out the line to be heroic.

“*Fairy.* Are nót | you hé?

Puck.

Thou spéak'st | aríght.”

Coleridge says in cases of this kind we may imagine the pause filled up by some kind of action. Coleridge himself has not dared to follow the example in any of his own works. Variety is also obtained by breaking up lines between two or more speakers. In these cases we can often scan the lines by (1) observing that they overlap; (2) the last speaker completes the verse of the former speaker; (3) an interruption is disregarded; (4) but very often the lines will not form an heroic verse.

The *rimed heroics*, though subject to the same laws as *unrimed heroics*, are almost of necessity more regular.

N.B. In some plays Shakespeare is supposed to have used *rimed* couplets to indicate a *change of scene*, but it would be difficult to prove that statement from this play.

As examples of different kinds of verse used in this play, we give

1. a Quatrain. ii. 2. 35-38.

Fair lóve, | you fáint | with wánd | ering ín | the wóod,
Ánd | to spéak trúth | I háve | forgót | our wáy,

We'll rést | us, Hèrm | ia, if | you thínk | it góod,
And tár | ry fòr | the cóm | fort óf | the dáy. ii. 2. 35.

2. A Sextain. iii. 2, 431-436.

O wéa | ry níght, | O lóng | and té | dious níght,
Abáte | thy hóurs ! | Shine cóm | forts fróm | the éast,
That I' | may báck | to A'th | ens bý | daylight,
From thóse | that my | poor cóm | pany | detést :
And sléep | that sóme | times shúts | up sór | row's éye
Stéal me | aw híle | from míne | own cóm | pany. iii. 2. 431.

N.B. The rimes in a *sextain* are like the last *six* lines of Shakespeare's sonnets ; and each line is a verse of *five feet*.

The *eight* and *six* verse spoken of in iii. 1. 21 would be the old ballad measure like Chevy Chase, if the accent were on the *even* syllables ; and the *eight* and *eight* would resemble the verse in Scott's *Lady of the Lake*, if under the same conditions. Bottom's Song, iii. 1. 114, is *eight* and *six* ballad measure.

The óus | el cóck | so bláck | of húe
With ó | range táwn | y bíll,
The thrós | tle with | his nóte | so trúe,
The wrén | with lít | tle quill.

N.B. These verses are *English Iambics*.

The interlude of Pyramus and Thisbe is written for the most part in *rimed heroics*, the *rimes* being in *Quatrains*, generally *two* together, followed by a couplet. The speech of *Wall* is in couplets. Sometimes *three* Quatrains are together. The short lines contain *three feet* and *two feet*. Appended are a few lines of special difficulty.

Hów now, | Spírit whither | wánder | yóu ? ii. i. 1.

Spirit and *whither* are monosyllabic.

Abbot says verses of four accents are rare, except when fairies or witches are introduced as speaking.

I' do | wánder | évery | whére
Swifter | thán the | moon's | sphére. ii. 1. 6 & 7.

Abbot seems to take moons as mó-on's. I prefer Moón-es. See Gram. Notes.

N.B. These verses are *English Trochaics*.

This is | hé, my | máster | sáid,
(De)spised | thé Áth | énian | máid,
(And) hére the | máiden | sléeping | sóund
O'n the | dánk and | dírtý | gróund. ii. 2. 72-5.

Instead of making all these four lines trochaic, Abbot scans 74 as an iambic, thus :

And hére | the máid | en sléep—ing sóund.

By dropping a syllable in v. 1. 397-8 we get—

(De)spised | ín na | tívi | tý
Sháll up | ón their | children | bé.

Again—

Prétty | sóul she | dúrst not | lie
Néar this | láck-love | thís kill | cóurte | sy. ii. 2. 76.

Or this—

Near this | lack love | this kill | court'sý.

Abbot scans line 77, thus—

(Near this) lack-love | this kill | courte | sý.

Dropping the second *this* we have—

Néar this | lack-love | kill court' | sý.

And with | her pérsón | age hér | tall pér | sonáge. iii. 2. 292

Abbot scans the line thus, but I question if the line is a *heroic verse*. At any rate *my ear* can feel no rhythm in this scansion of it. By dropping the *o* in the second personage, or pronouncing it quickly, we get a heroic line. Or it may be scanned like (4), page 33 of my Notes on Julius Cæsar. *Tall* is evidently to be accented.

Be nó | afraíd : | she sháll | not hárm | thee, Hél | ena. iii. 2. 321.

Yét but | thrée ? | cóme one | móre.

Twó of | bóth kinds | máke up | fóur.

Hére she | cómes, | cúrst and | sád. iii. 2. 439.

The squír | rels hó | ard ánd | fetch thée | new núts | ;

Or—

The squír | els hoárd | and fétch | thee nów | (e) núts.

In v. 1. 91 and 92, Abbot would supply the words (but would) thus:—

And whát | poor dú | ty cán | not dó | but wóuld.

Noblé | respéct | takes nó | in míght | but mér | it.

N.B. Egeus, courtesy, juggler, changeling, are *trisyllabic*.

Are, every, where, room, fire, three, comes, hoard, *dissyllabic*.

Whether, whither, either, ever, spirit, needles, *monosyllabic*.

Dissension, *quadrisyllabic*.

Either I' | mistáke | your shápe | and méan | ing quáite. ii. 1. 32.

Anón | his Thís | be múst | be án | swer-éd. iii. 2. 18.

O mé | you júgg | (e)lér, | you cán | ker blós | som. iii. 2. 282.

While I' | thy ám | íá | ble chéeks | do cóy. iv. 1. 2.

I knów | a bánk | whére | the wíld | thyme blóws. ii. 1. 249.

But ró | om, fá | ry, hére | comes O'b | crón. ii. 1. 58.

Hel. Mine ówn | and nó | mine ówn. | iv. 1. 191.

Dem.

Aré | you súde ?

Mélt | ed ás | the snów | seéms to | me nów. iv. 1. 165.

The trimeter couplet is an apparent Alexandrine:—

Most rád | iant Pýr | amús || móst líl | y whíte | of húe. | iii. 1. 82, and
also 83, 84, and 85.

Therefóre | be óút | of hópe || of qué | tión | of dóubt. | iii. 2. 279.

Accent the following words thus:—

Edíct, síníster, sojournéd, perséver, rheúmatic. *Hermia* is printed *Hermý*, and is to be so pronounced on several occasions.

APPENDIX II.

ACT I.

Sc. 1. 10. Rowe supplied the reading *new-bent*. The two *quartos* of 1600 and the *folio* of 1623 read *now-bent*. See Note.

Ib. 76. For *earthlier happy* (happy in a more earthly sense) we have *earthly happier*; Pope and Johnson give *earlier happy*, and Stevens *earthly happy*; the *folio* has *earthlier happie*.

Ib. 136. For, *to low*, the *quartos* and *folio* read, *to lowe* (love). Theobald made the alteration, which the *antithesis* justifies.

Ib. 143. The *quartos* have *momentany*, the *folios*, *momentary*. The meaning is the same.

Ib. 159. The *quartos* have *remote*; the *folios*, *remov'd*. Ham. i. 4. 46 has, "It wafts you to a more *removed* ground." In *As You Like It*, we have, "So *removed* a dwelling."

Ib. 187. The *quartos* and *first folio* have, "Your words I catch." *Yours would I catch* is Hanmer's reading, and gives the better meaning.

Ib. 200. *Fisher*, who printed the *first quarto*, has *no fault*. The *quarto* printed by Roberts and the *folios* have *none* for *no fault*.

Ib. 216. Theobald altered *swell'd to sweet*; and in

Ib. 219. *Strange companions* to stranger companies. We find *companies* in Hen. V. i. 1. 55 for *companions*.

Ib. 232. The modern editors have *vile*. Shakespeare and Spenser have most commonly *vild*. In *Jul. Cæs.*, "How *vildly* doth this cynic rime."

ACT II.

Sc. 1. 35. *Villagery*, sometimes written *Vilagree*. It means the population of the villages.

Ib. 59. Knight gives Sc. 2 as beginning here.

Ib. 101 and 102. Knight's reading is:—

"The human mortals want; their winter here,
No night is now with hymn or carol blest."

The original reading of 101 is:—

"The humane mortals want their winter heere."

Johnson says *winter* means *winter evening sports*. Theobald proposed, *their winter cheer*.

Ib. 190. The *quartos* and *folios* have, *stay . . . stayeth*, for *slay . . . slayeth*. In iii. 2. 76, *Hermia* asks *Demetrius* if he has *slain Lysander*.

Ib. 220. Malone's reading is, "Your virtue is my privilege for that."

Ib. 249. Steevens and Pope read *whereon* for *where*.

Ib. 254. *Bowers* has been suggested for *flowers*.

Sc. 2. Knight calls this Sc. 3.

Ib. 49. The *folio* has *interchanged*.

Ib. 104. For *shows*, the *quartos* read *shewes*. The *folio* has, *Nature here shews art*. *Shewes* suits the *Prosody*.

ACT III.

Sc. 1. 127-129. In the *quarto* printed by Roberts lines 127 and 128 are transposed.

Ib. 180. The *quartos* and first folio have *you for your*. Dyce printed *you of*. This makes Bottom's phrase the same as in lines 168 and 174.

Sc. 2. 48. For *the deep* Coleridge suggested *knee-deep*.

Ib. 250. The *quartos* and *folios* have *praise for prayers*.

Ib. 344. This line is omitted in the folio of 1623.

Ib. 346. The *folios* have *willingly*; the *quartos*, *wilfully*.

ACT. IV.

Sc. 1. 10. In the *quartos* and the folio, *mounsieur*. Knight reads *monsieur*.

Ib. 28. The folio has here a stage direction. "Music, Tongs: Rural Music."

Ib. 89. Another reading is *Posterity*. See v. 1. 410.

ACT V.

Sc. 1. 42. The folio has *rife* for *ripe*.

Ib. 44 to 60. In the *folio* Lysander reads the list and Theseus makes the remarks.

Ib. 59. Pope omitted this line. None of the readings are satisfactory. Hammer suggests *wondrous scorehing snow*.

Ib. 263. The former readings were *beams* and *streams*. Mr. Knight says he suggested *gleams* because of the alliteration.

Ib. 404 and 405. In the *quartos* and *folios* these lines are transposed. Rowe suggests *it* for *in*. Mr. Knight begins the Second Scene at 355.

APPENDIX III.

PUNS.

"And here am I, and *wood* (mad) within the *wood*." ii. 1. 192.

"Some of your French *crowns* have no hair at all." i. 2. 87.

"For *lying* so, Hermia; I do not *lie*." ii. 2. 51.

"This fellow doth not stand upon *points*." v. 1. 118.

"Indeed he hath *played* upon his prologue, like a child upon a recorder." v. 1. 122.

"I am weary of this moon—would he would *change*." v. 1. 242.

"No *die* but an *ace* for him; for he is but *one*." v. 1. 296.

"You have her father's *love*, Demetrius."

"Let me have Hermia's: do you *marry* him." i. 1. 94

APPENDIX IV.

ALLITERATION.

Alliteration often adds an additional charm to the music of verse. It was the distinguishing mark of A. S. poetry. The following are a few examples from this play of "Apt Alliteration's Artful Aid":—

- "To fit your fancies to your father's will." i. 1. 118.
 "Wishes and tears—poor *fancy's* followers." i. 1. 158.
 "And when this hail some heat from *Hermia* felt." i. 1. 244.
 "In maiden meditation, *fancy-free*." ii. 1. 164.
 "Some to kill cankers in the musk-rose buds."
 "What hempen home-spuns have we swaggering *here*." iii. 1. 68.
 "I am feared in field and town." iii. 2. 398.
 "'The poet's eye in a fine frenzy rolling.'" v. 1. 12.
 Alliteration is ridiculed in,—

"Whereat with blade, with bloody, blameful blade,
 He bravely broach'd his boiling, bloody breast;
 And *Thisby* tarrying in mulberry shade,
 His dagger drew, and died." v. 1. 145.

And so also in *Pyramus'* speech, v. 1. 261 to 270.

APPENDIX V.

DOUBLETS.

Estimate	{	Aim.	Gaud	Joy.
Esteem			Liquor	Liqueur.
Corona	{	Crown.	Ration	Reason.
Coronet			Recuperate	Recover.
Cleric		Clerk.	Regulate	Rule.
Camera		Chamber.	Secure	Sure.
Copula		Couple.	Senior	Sir.
Conception		Conceit.	Separate	Sever.
Debit		Debt.	Strict	Strait.
Exemplar		Sampler.	Tradition	Treason.
Faction		Fashion.		

GRAMMATICAL PECULIARITIES.

1. ADJECTIVES in *ful*, *less*, *ble*, and *ive* have both an *active* and a *passive* meaning. Hence

ADMIRABLE is *passive* in v. 1. 27.

FEARFUL is *active* in v. 1. 101 and v. 1. 163.

BLAMEFUL is *passive* in v. 1. 1. 145.

ARTIFICIAL is *active* in iii. 2. 203.

2. DOUBLE COMPARATIVES.—*More better assurance*, iii. 1. 17 ; *worser*, ii. 1. 208 ; and *lesser*, are hidden double comparatives.

3. OMISSION OF THE ARTICLE.

"More tuneable than lark to shepherd's ear." i. 1. 184.

"And Thisbe tarrying in mulberry shade." v. 1. 47.

"For if I should as lion come in strife." v. i. 220.

4. The adjective OTHER is used as *plural pronoun* in "That he waking when the other do." iv. 1. 65. SOME is used for *certain* in *other some*, i. 1. 226.

(5) FLAT ADVERBS.

"So quick bright things come to confusion." i. 1. 149.

"Hop as light as bird from briar." v. 1. 370.

"It is not enough to speak, but to speak true." v. 1. 120.

Flat adverbs are not adjs. used as adverbs. Many of our adverbs are remains of inflections of nouns and adjs. In this play we have *needs* a noun genitive, *sometime* a noun accusative, *else* an adj. genitive, and *seldom* an adj. dative. The dative of many adjs. ending in *e*, a separate syllable, was used for an adverb ; this *e* ceased to be (1) pronounced, (2) written, but (3) the usage has survived. This is the origin of our *Flat Adverbs*, such as *speak loud*, *run fast*, &c.

We have many compound words, chiefly adjective. This can be explained on the principle of the **Flat Adverbs**. *Childhood-innocence*, *fancy-free*, *after-supper*, *new-bent*, *thrice-blessed*, *sealing-day*, *over-full*, *self-affair*, *primrose-beds*, *home-spuns*, *big-bellied*, *over-canopied*, *crook-kneed*, *dew-lapped*, *field-dew*, *lack-love*, *kill-courtesy*, *giant-like*, *russet-pated*, *guest-wise*, *grim-looking*.

6. ALONG is used for *along with me* in i. 1. *Never so weary, never so in woe*, iii. 2. 442, seem to be used adverbially, like our phrase *ever so high*.

So is used for *then* in i. 1. 245,

"And when this hail some heat from Hermia felt,
So he dissolved, and showers of oaths did melt."

7. CONJUNCTIONS.—*An't were for as if it were* in 'I will roar you an't were any nightingale,' i. 2. 86. *Since* is used for *when* in "Thou rememberest *since* once I sat upon a promontory," ii. 1. 149. In BE IT SO, SHE WILL NOT, i. 1. 39 = If it be so that she will not.

8. PREPOSITIONS.—AGAINST is used to express time in "I'll charm his eyes against she do appear," iii. 2. 99.

By originally meant *near*, and is so used in "At a fair vestal throned by the west." ii. 1. 58.

OF = *for the sake of* in "Speak of all loves," ii. 2. 154.

OF = *at or concerning* in "I wonder of," iv. 1. 130.

OF = *as regards or concerning* in "I shall desire you of more acquaintance," ii. 1. 183.

OF = *during* in "There sleeps T. sometime of the night."

OF is redundant in "Make choice of which your highness will see first," v. 1. 43.

ON = *of* in "Fond on her," ii. 1. 266.

So is omitted in i. 1. 81.

9.—PRONOUNS.—*HE* is used like *hic*, as opposed to *ille*, in iii. 2. 25,

“And at our stamp, here o’er and o’er one falls,
He murder cries, and help from Athens calls.”

He is used for *man* in ii. 1. 34,

“Are not you *he*
That frights the maidens?”

Following the example of E. E., we find *my* and *mine* often used without distinction. But we have it for the sake of antithesis before a vowel in ii. 1. 88, “*My* ear should catch your voice, *my* eye your eye,” and for *emphasis* in “To follow me, and praise *my* eyes and face.”

WHO is omitted in ii. 1. 260, “A sweet Athenian lady (who) is in love,” and in ii. 2. 72,

“This is he my master said
(Who) Despised the Athenian maid.”

Which may, perhaps, be used for its kindred *whether* in v. 1. 305,

“A mote will turn the balance
Which Pyramus *which* Thisbe is the better.”

SO AS is equivalent to *SO THAT*, and is followed by the subjunctive in—

“And lead these testy rivals *so* astray
As one *come* not within another’s way.” iii. 2.

THAT = *at which time, when* (quum) in—

“Now it is the time of night
That the graves all gaping wide.” v. 1. 363.

and in—

“Is not this the day
That Hermia should give answer of her choice?” iv. 1. 134.

THAT for *WHEN* after *now* is omitted in “And now I have the boy, I will undo.” iv. 1. 67, and in “For *now* our observation is performed.” iv. 1. 103.

For that = *because* in—

“For that
It is not night when I do see your face.” ii. 1. 220.

N.B. *That* with a preposition often has a conjunctival force.

“*You were best* to call them generally man by man.” Shakespeare doubtless took *you* here for nominative, but this is the remains of an old idiom—older than Chaucer, in which *you* was dative. Remember that in the early stages of the language *you* was accusative and nominative, but *ye* always nominative. This distinction is very carefully observed in the Bible, but the Elizabethan dramatists often take *ye* as accusative, a thing which was *never* done in O. E. I think the rhythm of the verse accounts for this poetic license—*ye* takes a much lighter stress than *you*. Shakespeare uses *my, mine* indiscriminately. ‘*Em*, in Shakespeare, is a contraction for “hem,” the O. E. form of *them*.

THOU AND YOU.—*Thou* in Shakespeare’s time was very much like “du” now among the Germans, the pronoun (1) of affection towards

friends, (2) good-humoured superiority to servants, (3) contempt or anger to strangers. It had become, however, somewhat archaic, and was naturally adopted (4) in the higher style, and in the language of prayer. Abbot, Sh., Gr., 231. We find, therefore, Shakespeare often using *you* as we do now, and changing to *thou* owing to some change of feeling, or to some heightening of the importance or gravity of the occasion. Note these remarks each time *you* or *thou* appears in the play.

10. VERBS.—SHALL is used for *will* with a slight touch of its original meaning of *obligation* in "Fear not, my lord, your servant shall do so." ii. 1. 268.

SHOULD seems to imply a *denial of a slander* in "Why *should* you think that I should love in scorn." iii. 2. 122.

MIGHT originally meant *could*, as in "But I might see young Cupid's fiery shaft," ii. 1. 161, and *may* meant *can*.

MUST in Shakespeare often has a future meaning, as "To Theseus *must* be wedded." ii. 1. 72.

WAXEN, in ii. 1. 56, is a remnant of the Midland plural.

In "Two of both kinds *makes* up four," the subject may be looked upon as singular in thought.

To is omitted in "How long within this wood intend you stay." ii. 1. 138. As regards the omission of the "*to*," it is also omitted after *shall*, *will*, *can*, *may*, *do*, *must*, *let*, and generally after *bid*, *dare*, *hear*, *make*, and *see*. Originally the *to* was prefixed to the gerund, and never to the present infinitive; but as the infinitive came gradually to be used instead of the gerund, the *to* came more and more to be prefixed to the infinitive, and finally to be considered the necessary appendage of it. In the "Mirror for Magistrates," 1574, we find

"And though we owe the fall of Troy requite,
Yet let revenge thereof from Gods to light."

IMAGINING in v. 1. 21 = *if one imagines*.

In "I AM TO DISCOURSE wonders," iv. 1. 29, Abbot says *ready* is understood after *am*. But we have the idiom oftentimes in Shakespeare; as "I am to learn" in the M. of V. It means *I have to*, or *I must*.

In ii. 1. 35-39 the verbs *skim*, *labour*, and *make* are in the second person, and ought to be in the third. There seems to be a confusion between *Are not you the person who*, and *Do not you*?

In "And *vows* so born," iii. 2. 124, we have a Nom. Abs.

We have two very great irregularities in—

11. "This is the greatest error of all the rest," v. 1. 239, and "He hath simply the best wit of any handicraftman in Athens," iv. 2. 9.

This is owing to a common confusion of two constructions in the superlative. Compare Milton's famous line "The fairest of her daughters Eve."

The two constructions in v. i. 239 are "*This is the greatest error of all*," and "*This error is greater than all the rest*."

12. Nouns.—Nouns of more than *one* syllable do not take the possessive inflection in speaking or writing, thus:—"Did not great Julius bleed

for justice sake?" J. C. iv. 3. 19. In fact, in Shakespeare the use of the sign of the possessive in such phrases is uniformly omitted. Thus we find "*conscience sake*," "*safety sake*," "*praise sake*," "*fashion sake*."

The "apostrophe" did not come into general use until nearly the end of the seventeenth century. It arose in two ways.

(1.) "*Is*" or "*es*" marking the genitive was a separate syllable, and we find "*is*" often written *apart* from its noun. When it ceased to be pronounced as a separate syllable the loss of the vowel was shown by the apostrophe. In Shakespeare we find—

"Larger than the moon's sphere." M. N. D.

"His teeth as white as whale's bone." L. L. L.

(2.) Ben Jonson, finding this *is* a separate syllable, started the absurd idea that the O. E. genitive inflection was the pronoun "*his*." This theory prevailed up to the time of Addison, and doubtless had *some* effect on the use of the apostrophe.

13. Uses of BUT, SAVE, ONLY, and AS.

But is a compound of "*be*" (by) and "*out*," and O. E. "*butan*." Thus it signified originally *be, out, out-take, or except*. It may be

(1). A Conjunction.

(2). A Preposition.

(3). An Adverb.

In modern English it may be translated by *nisi, praeter, quin, sed, and verum*, and in Scotland and the North of England by *extra* and *sine*.

In *all* the examples in which *but* occurs, it is possible, by supplying words, to make BUT a *conjunction*. Examples in this play are:—

1. Conjunction:—

"Not Hermia *but* Helena I love." ii. 2. 113.

"Do not believe *but* I shall do thee mischief." ii. 1. 236.

"I do not doubt *but* to hear them say it is a sweet comedy." iv. 2. 35.

2. A Preposition in:—

"You have no man in all Athens able to discharge Pyramus *but* he."

"No more yielding *but* a dream." v. 1.

"He will not know what all *but* he do know." i. 1. 229.

3. Adverb in:—

"To whom you are *but* as a form in wax." i. 1. 49.

"I would my father looked *but* with my eyes." ii. 1. 56.

"My heart to her *but* as guest-wise sojourned." iii. 2. 171.

"Begin these wood-birds *but* to couple now?" iv. 1. 138.

SAVE, as a preposition, is derived from French *sauf*. It is probably the remains of an *absolute case*. It is used only *once* in M. N. D.; in "*Save that, in love unto Demetrius*." iii. 2. 309. *One thing, or this* seems to be understood. But most likely the full sense is, this one thing being *saved or excepted*.

ONLY is an *adverb* and an *adjective*. It comes from A. S. *an*, one, and *lic*, like:—"He hail'd down oaths that he was *only* mine." i. 1. 243.

As, when a *conjunction* or an *adverb*, comes from *al swa*. But *as*, the *relative pronoun*, comes from *es*, meaning *which*. The general idea is, that it is simply the *same* word used as different parts of speech. In "As I can take it with another herb." ii. 1. 184. *As* is most likely a *rel. pro.* with *it* redundant. In "Such separations as may well be said." ii. 2. 58, *as* is a *rel. pro.*, as it nearly always is after *such*.

14. *His* is a true *genitive* of the root *hi*. In O. E. it had a plural *hise*. *His* was once the *genitive* of *it*. The form *ITS* only began to appear about the end of the sixteenth century. *ITS* is *not* found in the Bible of 1611, or in Spenser, and *rarely* in Shakespeare. "To take from thence all error with *his* might." iii. 2. 368. *His* here is for *its*. So also v. i. 365.

INTERCHANGE OF PARTS OF SPEECH.

NOUN USED AS A VERB:—I do *estate* unto Demetrius. *Childing* autumn. *Versing* love.

NOUN USED AS AN ADJECTIVE:—The *Carthage* Queen. *Handicraft* man.

ADJECTIVE USED AS A NOUN:—In *least*, speak most. v. i. 105.

INTRANSITIVE VERB USED TRANSITIVELY:—*Lingers* my desires. Her mantle she *did fall*.

PROPER NAMES.

ARIADNE was the daughter of Minos, king of Crete, who extricated Theseus from the labyrinth. In the classical story she accompanied him to Greece, but was deserted at Naxos, where Bacchus married her, and placed her crown as a constellation in the heavens. North's Plutarch says that the priest of Bacchus married her, and gives an alternative story of her having hanged herself, when Theseus cast her off.

CADMUS, was the founder of Thebes, in Bæotia. He introduced the alphabet into Greece.

CEPHALUS, was "The Morning's Love." He was grandson of Cecrops, king of Attica, and was beloved by Aurora, or Eos, the goddess of dawn.

CORIN, for Corydon, is the name of a shepherd in Virgil's Second Eclogue.

CUPID, the god of Love, was the son of Venus. He was supposed to have *two* kinds of arrows; one tipped with *gold*, to *cause* love, and the other with *lead* to *repel* love. The *blindness* of Cupid has no classical authority.

EGEUS. In Plutarch, Egeus is father of Theseus.

EGLÉ, a nymph, daughter of Panopeus. According to North's Plutarch Theseus deserted Ariadne for Eglé.

ERCLES or Hercūles, the son of Zeus and Alcmena, famous for his great strength and his twelve labours.

HECATE, was Selēnē or Luna, the moon, in Heaven, Artēmis or Diana on earth, and Persēphōnē or Prōserpina in Hades. In *As You Like It*, she is called thrice-crowned Queen of Night.

HIPPOLYTA. Hippolytē was daughter of Ares and sister of Antiope, the Queen of the Amāzōnes. There are *three* stories about her.

(1) She was married to Theseus.

(2) She was slain by Hercules, who carried off her girdle, her father's gift.

(3.) She invaded Attica, to avenge herself on Theseus, who had carried off and married Antiope.

LIMANDER is for Leander, the lover who swam the Hellespont to visit Hero.

NINNY was Ninus, king of Babylon, and husband of Sēmīrāmis.

PHILLIDA, the accusative form of Phillis, a girl mentioned in Virgil's *Third Eclogue*.

PHILOSTRATE, is the name taken by Arcite in Chaucer's "*Knight's Tale*."

ROBIN GOODFELLOW, or Puck, was a son of Oberon. PUCK is not a proper name, it is an appellative meaning, a wicked mischievous sprite. Compare Irish *puca* "*an elf*," and Gaelic *bocan*, a *spectre*. Our words, *Bogy*, and *bug* in *bug-bear*, are kindred forms.

SHAFALUS, is Cephalus, and Procrus is for Procris, his wife, whom he shot in a wood, mistaking her for a wild beast.

TAURUS, a mountain range in Asia Minor.

TITANIA. This name is Shakespeare's own. The popular belief identified the queen of the fairies with Diana, and her attendant fairies as the classic nymphs of the latter goddess. In this play the king of fairy-land is Oberon, Titania is queen, they have a court like earthly monarchs, an order of chivalry, and a jester, "the shrewd and knavish sprite. Robin Goodfellow."

FAMILIAR QUOTATIONS.

Turn melancholy forth to funerals;

The pale companion is not for our pomp.

To you your father should be as a god.

But earthlier happy is the rose distill'd,

Than that which withering on the virgin thorn

Grows, lives and dies in single blessedness.

The course of true love never did run smooth.

So quick bright things come to confusion.

Then let us teach our trial patience,

Because it is a customary cross.

More tuneable than lark to shepherd's ear,

When wheat is green, when hawthorn buds appear.

Things base and vile, holding no quantity,
Love can transpose to form and dignity.

A very good piece of work, I can assure you, and a merry.

And this same progeny of evils comes
From our debate, from our dissension.

I'll put a girdle round about the earth
In forty minutes.

I know a bank where the wild thyme blows,
Where oxlips and the nodding violet grows,
Quite over-canopied with luscious woodbine,
With sweet musk-roses and with eglantine.

One turf shall serve as pillow for us both ;
One heart, one bed, two bosoms and one troth.

O, take the sense, sweet, of my innocence !

And then end life when I end loyalty !

The will of man is by his reason sway'd.

Things growing, are not ripe until their season.

And yet, to say the truth, reason and love keep little company
now-a-days.

Lord ! what fools these mortals be.

Dark night, that from the eye his function takes
The ear more quick of apprehension makes.

Is all the counsel that we two have shared,
The sisters' vows, the hours that we have spent,
When we have chid the hasty-footed time
For parting us,—O, is all forgot ?
All schooldays' friendship, childhood innocence ?

I have a reasonable good ear in music. Let's have the tongs and the
bones.

My hounds are bred out of the Spartan kind,
So flew'd, so sanded, and their heads are hung
With ears that sweep away the morning dew ;
Crook-kneed and dew-lapp'd like Thessalian bulls;
Slow in pursuit, but match'd in mouth like bells,
Each under each. A cry more tunable
Was never holla'd to, nor cheer'd with horn.

The lunatic, the lover, and the poet
Are of imagination all compact.

The poet's eye, in a fine frenzy rolling,
Doth glance from heaven to earth, from earth to heaven ;
And as imagination bodies forth
The forms of things unknown, the poet's pen
Turns them to shapes, and gives to airy nothing
A local habitation and a name.

For never anything can be amiss *
 When simpleness and duty tender it.
 And what poor duty cannot do, noble respect
 Takes it in might, not merit.
 Love therefore, and tongue-tied simplicity
 In least speak most to my capacity.

EXPLANATION BY PARAPHRASE.

I. 1. 79-82. My lord duke, I will grow up, and live, and die, like the rose on the virgin thorn, rather than yield up my right to remain a virgin into the power of him to whose hated bondage love does not willingly cause me to give power over me.

I. 1. 130-131. Perhaps it is for want of rain, which I could easily pour forth upon them from the floods in my eyes.

I. 1. 232-233. Love can transform the lowest things, which bear no proportion to love's estimate of them, into things of the highest importance.

II. 1. 220-224. Your virtuous disposition grants me an immunity from the ordinary laws of society; because your face lights up the night and makes it day, and so I forget that it is the night. And in this wood there are multitudes of people, for in my opinion you are everybody.

II. 2. 45. My sweet one, place an innocent interpretation on my words. "Love thinketh no evil," but puts a loving meaning on the words of the loved one.

III. 2. 30. The briars and thorns catch at the sleeves and the hats of them yielding them up (in flight).

III. 2. 74. You are in a passion of anger arising from a mistaken fancy.

II. 1. 82. And never, since the beginning of summer.

II. 1. 91. Have made every paltry little stream to overflow its banks.

ANACHRONISMS.

An anachronism is an error in computing time, by which events are misplaced. As applied to the errors of a dramatist, it can best be illustrated by an example. Thus if a dramatist wrote a play in which the scene was laid in the time of the early Britons, and represented them as playing croquet or lawn tennis, or firing at one another with Colt's revolvers, he would be guilty of a glaring anachronism. The following are anachronisms from this play in the order in which they occur.

II. 1. 98. *The nine men's morris* and the *quaint mazes* were not known in the *time* of Theseus. They were English games.

I. 2. 85. French-crown-coloured beards could not have been known in the *time* of Theseus.

IV. 1. 209. Bottom's parody of 1 Cor. ii. 9 could not have been possible in the *time* of Theseus.

See also remarks 6 on page 7.

INDEX I.

- Abridgement, 24.
 Abide, 20.
 Aby, 20.
 Adder, 20.
 Address'd, 24.
 Adieu, 14.
 Admirable, 32.
 Admiring, 13.
 Adverbs, 33.
 After-supper, 24.
 Aggravate, 13.
 Alexandrine, 26, 29.
 Amiable, 22.
 Anachronisms, 40.
 An, 15.
 And, 13.
 And if, 20.
 Anon, 14.
 Answer, 13.
 Apace, 11.
 Approve, 17.
 Apricocks, 19.
 Argument, 21.
 Artificial, 21, 33.
 As, 21, 36.
 Aurora, 22.
 Avouch, 12.
 Ay, 21.

 Bachelor, 17.
 Badge, 20.
 Balance, 25.
 Bated, 13.
 Befal, 20.
 Beteem, 12.
 Blameful, 33.
 Blank verse, 26.
 Bottle, 23.
 Bow, 14.
 Brief, 24.
 Brow, 24.
 Bully, 17.

 Business, 12, 22.
 But, 36.

 Cankers, 16.
 Carcase, 19.
 Carol, 15.
 Cavalery, 23.
 Chamber, 18.
 Chaplet, 15.
 Charm, 16.
 Cheek, 21.
 Cheer, 12-20.
 Chiding, 23.
 Childing, 15, 37.
 Chunk, 18.
 Churl, 17.
 Churn, 15.
 Cloister, 12.
 Close, 12, 19.
 Cobalt, 22.
 Coil, 21.
 Collied, 13.
 Compact, 24.
 Companies, 30.
 Companions, 30.
 Con, 14.
 Condole, 13.
 Conjunctions, 33.
 Constancy, 24.
 Continents, 15.
 Contrive, 21.
 Courtesy, 17-23.
 Coward, 22.
 Coy, 22.
 Crab, 15.
 Cranny, 18.
 Cross, 13.
 Crown-colour, 14.
 Cue, 18.
 Cur, 20.
 Curst, 21.
 Cushion, 21.
 Cut, 14.

 Dank, 17.
 Dapper, 11.
 Darkling, 17.
 Defect, 18.
 Dew, 14.
 Dewlap, 15.
 Discharge, 14.
 Discretion, 13.
 Ditty, 25.
 Done, 18.
 Dote, 16.
 Doubler-tongue, 20.
 Dowager, 11.
 Drawn, 22.

 Eight and Six, 18.
 Elves, 14.
 Enthrall'd, 12.
 Epilogue, 7.
 Estate, 12.
 Ethiope, 21.
 Exploit, 20.
 Exposition, 23.
 Extort, 20.
 Extremity, 19.
 Eyne, 17.

 Fable, 8.
 Fall, 24.
 Fancy's followers, 13.
 Fancy-free, 16.
 Fault, 13.
 Favour, 13.
 Fawn, 16.
 Fearful, 24, 32.
 Filched, 11.
 Flewed, 23.
 Flout, 17.
 Flowers, 30.
 Folios, 30.
 Fond, 20.
 Fordone, 25.
 Forgeries, 15.

For that, 16.
Fountain, 15.
Fret, 22.
Frolic, 25.

Gait, 25.
Gauds, 11.
Give, 25.
Glancing, 15.
Gleek, 19.
Goblin, 22.
Gossip, 15.
Grain, 14.

Hail, 19.
Handicraft, 24.
Harbinger, 22.
Heart, 20.
Hempen, 18.
Henchman, 16.
Heresies, 17.
Hight, 24.
Hindering, 21.
His, 13, 37.
Hold, 21.
Hope, 21.
Hounds, 20.

Iambics, 28.
Idolatry, 12.
Imagining, 35.
Immediately, 11.
Injury, 20.

Jack, 22.
Jest, 21.
Jill, 22.
Jole, 21.
Joy, 11.
Juggler, 21.
Juvenal, 18.

Knacks, 11.
Knot-grass, 21.

Lakin, 18.
Lanthorn, 18.
Lark, 18.
Latch'd, 19.
Leave, 22.
Lesser, 33.
Life, 18.
Lingers, 11, 37.
Lion, 25.
Liveries, 15.

Loath, 22.
Lob, 14.
Lord, 15.
Lordship, 12.
Lunatic, 24.

Madly-dote, 16.
Maid, 21.
Man, 23.
Margent, 15.
Mask, 13.
Match'd, 23.
Mazes, 15.
Mechanical, 19.
Mew'd, 12.
Mimic, 19.
Mischief, 16.
Misgraff'd, 12.
Misprision, 20.
Momentany, 12.
Morning's, 22.
Morris, 15.
Moth, 19.
Motif, 9.
Moused, 25.
Munch, 23.
Mural, 25.

Naught, 24.
Neaf, 23.
Needles, 21.
New, 11.
Newts, 16.
Nightingale, 13.
Nightrule, 19.
Nine, 15.
Nole, 19.
Nuptial, 11.

Obscenely, 14.
Odious, 18.
Odours, 18.
Oes, 20.
Only, 36.
Orient, 23.
Other, 23, 33.
Ounce, 16.
Ousel-cock, 18.
Over-canopied, 16.
Owe, 17.

Pageant, 20.
Palpable, 25.
Paragon, 24.

Parlous, 18.
Pat, 17.
Patches, 19.
Paved, 15.
Pearl, 13-23.
Pensioners, 14.
Peril, 17.
Perséver, 21.
Pert, 11.
Pilgrimage, 12.
Possessive, 35.
Posterity, 31.
Preferred, 24.
Prepositions, 33.
Present, 18.
Privilege, 16.
Prologue, 7, 24.
Pronouns, 34.
Proper, 14.
Protest, 12.
Provender, 23.
Puppet, 21.
Purpose, 23.

Quaint, 15.
Quartos, 30.
Quatrains, 28.
Queen, 14.
Quell, 25.
Quern, 15.

Recorder, 24.
Recreant, 22.
Rehearse, 18.
Render, 12.
Reremice, 16.
Respects, 13.
Revels, 14.
Revenge, 22.
Revenue, 11.
Rhymes, 11.
Right, 21.
Rimed Heroics, 27.
Rote, 25.
Roundel, 16.
Russet, 19.

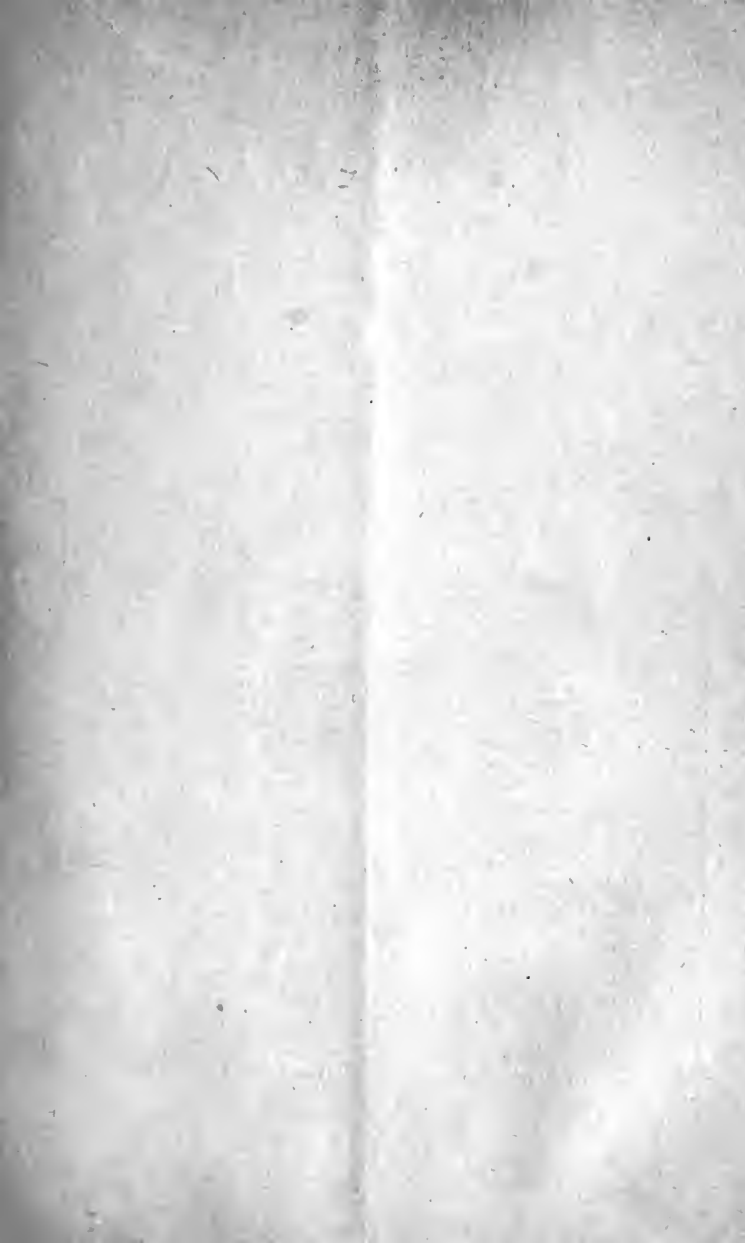
Sampler, 21.
Sanded, 23.
Save, 36.
Scandal, 16.
Scorn, 24.
Scrip, 13.
Scroll, 13.

- Self-affairs, 12.
 Set, 20.
 Sextains, 28.
 Sheen, 14.
 Shrewd, 15.
 Solemnity, 25.
 Sort, 21.
 Sovereignty, 12.
 Spite, 20.
 Spleen, 13.
 Sport, 20.
 Spotted, 12.
 Square, 14.
 Squash, 19.
 Still, 19.
 Sucking-dove, 13.
 Surfeit, 17.
 Surgeon, 25.
 Swoon, 17.
 Take, 25.
 Tarry, 16.
 Tartar, 20.
 Tear, 13.
 Tender, 20.
 Thisne, 13.
 Throstle, 18.
 Thrum, 25.
 Tiring-house, 17.
 Toward, 18.
 Translated, 18.
 Transported, 23.
 Tread, 15.
 Trim, 21.
 Trochaics, 23.
 Two, 21.
 Unbreathed, 24.
 Vantage, 12.
 Vaward, 23.
 Verbs, 35.
 Versing, 37.
 Vestal, 16.
 Vile, 30.
 Villain, 22.
 Villagery, 30.
 Vixen, 21.
 Voice, 12.
 Wander, 14.
 Wanes, 11.
 Weed, 16.
 Welkin, 21.
 Wend, 22.
 Whit, 18.
 Wood, 31.
 Worm, 20.
 Worser, 16, 33.

INDEX II.

- Abbot, 5, 29, 34.
 Adams, 10.
 Amyot, 9.
 Amy Robsart, 16.
 Ariadne, 37.
 Byron, 14.
 Cadmus, 37.
 Cephalus, 37.
 Chaucer, 8, 26.
 Chevy Chase, 28.
 Coleridge, 27, 31.
 Corin, 37.
 Demetrius, 23.
 Egeus, 37.
 Eglé, 37.
 Elizabeth, 14, 16.
 Ercles, 37.
 Fletcher, 8.
 Furnival, 7.
 Greene, 10.
 Hecate, 37.
 Hercules, 38.
 Hippolyta, 38.
 Jonson, 36.
 Knight, 31.
 Lemander, 38.
 Lysander, 31.
 Marlowe, 11.
 Mary, 16.
 Meres, Fr., 10.
 Milton, 7.
 Morris, 5.
 Ninny, 38.
 Ninus, 38.
 North, 9.
 Oberon, 8.
 Pepys, 8.
 Phillida, 38.
 Phillis, 38.
 Phillipps, 9.
 Philostrate, 38.
 Plutarch, 9.
 Pope, 7.
 Puck, 38.
 Shafalus, 38.
 Shelley, 8.
 Skeat, 5.
 Spencer, 10.
 Surrey, 26.
 Taurus, 38.
 Tennyson, 26.
 Theseus, 7.
 Titania, 38.
 Vernon, E., 10.
 Warwickshire, 8.
 Wright, 10.

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